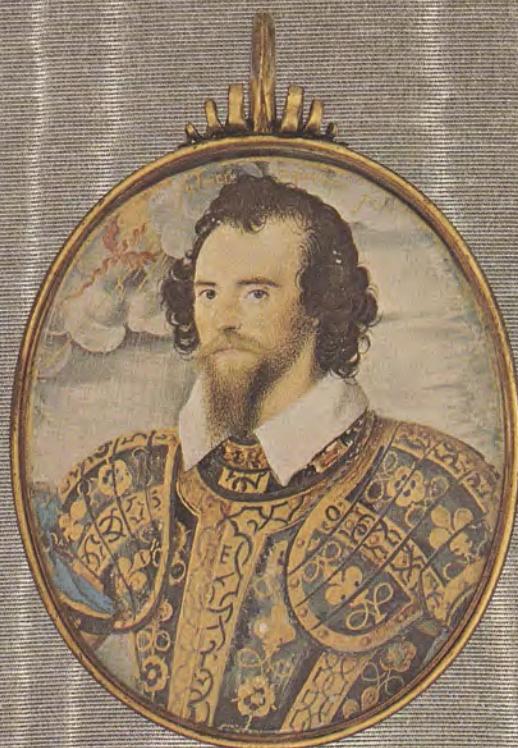


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THE STARR COLLECTION OF MINIATURES



Front Cover

3. Nicholas Hilliard
6. Isaac Oliver
10. Samuel Cooper 12. Thomas Flatman

Back Cover

Reverse of miniature No. 233

Frontispiece

35. Bernard Lens
221. Charles Willson Peale 63. Richard Cosway
77. George Engleheart
228. Edward Greene Malbone 253. Heinrich Friedrich Füger



THE STARR COLLECTION OF
MINIATURES

In the William Rockhill Nelson Gallery

with Introduction by

GRAHAM REYNOLDS

NELSON GALLERY - ATKINS MUSEUM
KANSAS CITY MISSOURI

1971

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KANSAS CITY, MISSOURI

ACKNOWLEDGMENTS

It is most fitting and the greatest of pleasure, not only on behalf of the Trustees, but for the whole of the community, that I thank Mr. and Mrs. John W. Starr for their most gracious gift of miniatures here described in a complete catalogue. The gift (made through the Starr Foundation) was in two parts. The first Starr gift of two hundred miniatures, presented in 1958, consists of examples from the seventeenth through the early nineteenth century, and although the majority are from the English school, Continental and American examples are also included. While forming this first collection, Mr. and Mrs. Starr were already especially interested in the work of John Smart and acquired every fine example they could. Many years ago it occurred to them to attempt a collection unique of its kind that would include a signed and dated example of every year of the artist's activity. This objective was finally accomplished through diligence and persistence, and constitutes the second of the Starr gifts, presented to the Gallery in 1965. This special collection comprises numbers 85 to 151 of the present catalogue.

In addition to our indebtedness to Mr. and Mrs. Starr, I wish to express our appreciation to Mr. Graham Reynolds, Keeper of Prints and Drawings and Paintings at the Victoria and Albert Museum, London, for graciously agreeing to write the "Introduction" of this catalogue. Through past contacts, both Mr. and Mrs. Starr and the collection are familiar to him. Also acknowledgment should go to Mr. Reynolds for the basic structure of this catalogue which is patterned after his book *English Portrait Miniatures*, London: Adam and Charles Black, 1952. The sections of the catalogue are ordered and titled in accordance with the chapters of this book. The short biographical notes, too, are based largely on Mr. Reynolds's book.

We are grateful to Ross E. Taggart, Senior Curator, who has devoted much time to the study, care, and display of the Starr collection, compiled the present catalogue, and seen it through the press.

Laurence Sickman
Director

December 1, 1971

INTRODUCTION

The art of the portrait miniature in Europe was born in the early years of the sixteenth century, and the practice of collecting them soon followed. One of the earliest accounts we have records how, in 1564, Queen Elizabeth I took a courtier to "her bed-chamber, and opened a little cabinet, wherein were divers little pictures wrapped within paper, and their names written with her own hand upon the papers." Amongst the portraits she then showed her visitor were those of her rival, Mary, Queen of Scots, and of her favourite, Robert Dudley, Earl of Leicester. At this time a group of miniatures would form a personal portrait gallery of relatives and friends. Then the scope of collecting developed to take in examples chosen for their aesthetic quality and as the work of notable hands. By 1640 King Charles I had, in the nucleus of the present Royal Collection, some 80 miniatures, representing Holbein, Hilliard, Isaac and Peter Oliver, Clouet, Petitot and many other artists.

A particular landmark in collecting miniatures was reached in the second half of the 18th century, through the activity of Horace Walpole at Strawberry Hill, a house "in which almost everything is diminutive". In his own catalogue Walpole claims that the "collection of miniatures and enamels is, I believe, the largest and finest in any country." Referring to the collections out of which he formed his own—Dr. Mead's, Lord Oxford's, the Duchess of Portland's—he comments that the genealogy of such objects is "not so noble as those of the peerage, but on a par with those of race horses."

It is a pleasure to welcome the impressive collection catalogued in these pages into this thorough-bred company. It is still more satisfactory to know that through the generosity of Mr. and Mrs. John W. Starr, who formed it, this will remain in the permanent care of the Nelson Gallery and Atkins Museum, and available in Kansas City for wide enjoyment and appreciation.

The collection has three main aspects. It provides a survey of miniature painting in England from the late sixteenth century till the mid-nineteenth century. It associates with this group a number of Continental and American examples from which significant contrasts and

comparisons can be drawn. Above all, in a feature unique to the Starr Collection, it embodies a chronological sequence of miniatures by John Smart, including a signed and dated example for each of the fifty-one years from 1760 till 1810.

The first section, of English miniatures, has a spectacular beginning in the portrait of George Clifford, Earl of Cumberland, by Nicholas Hilliard (Fig. 3). One of the most notable examples of the work of the first British-born artist to become eminent in the art, it embodies a characteristic Elizabethan allusiveness in the portrayal of the thunder-storm breaking around the sitter's head, demonstrating the Earl's military prowess. It has the unusual added interest that the fine suit of Greenwich armour in which he is depicted, bearing the double cipher of Queen Elizabeth surrounded by roses, fleur-de-lys and true lovers' knots is now in the Metropolitan Museum, New York.

The progress of English miniature painting in the seventeenth century is illustrated through examples by John Hoskins, Samuel Cooper, and Thomas Flatman, showing how, as time succeeded, the influence of Van Dyck imposed itself upon the natural English vision. The works of this period have the gravity appropriate to an age of political and religious conflict. Throughout the eighteenth century this solemnity gave way to an increasing elegance, as we can trace through the succession of miniatures here by Bernard Lens, Jeremiah Meyer, Ozias Humphry and Richard Cosway. The gayer colouring and more dashing methods of drawing which we discern in the later eighteenth century were facilitated by the technical changes whereby ivory replaced vellum as the material on which miniatures were usually painted. This made for a more transparent luminosity in the tints, and greater freedom in the brushwork.

The close cultural links which existed between England and America at this time are to be seen in the fact that with all their accomplishment and personal distinction the miniatures of Ramage, the Peale family and Malbone take their place beside those of Engleheart, the Plimers and Shelley without creating any sense of incongruity. On the other hand, the Continental miniature, exemplified here by Hall, Füger, Augustin, Isabey and others is clearly the product of a separate tradition, in which pictorial effect is given equal weight with the delineation of character through portraiture.

These sections display the variety of miniature painting in the hands of some of its more notable practitioners over more than two hundred years. The third section, which embodies the donors' remarkable feat of assembling 51 consecutively dated miniatures by John Smart, occasions a more concentrated interest, and one which can only be indulged to the full in the presence of the Starr Collection. Here we can not only trace the progress of the artist's style throughout his long and active working career; we can also see the development of fashion and the modifications in a sitter's expectations from the painter portraying him.

A remarkable uniformity pervades John Smart's excellence, and he seems to have suffered from no uncertainties even at the outset of his career. In this review of his work it is possible to trace how he responded to the change in the normal size of a miniature, from the small oval suitable for a wrist bracelet to those of larger format which would make their effect in a cabinet or frame. We can also watch the preferences of the eighteenth century as they change from brightly coloured silks and satins and high coiffures to the relative sobriety of colour and form in the post-Revolutionary period.

Smart's life was one of sustained success, but his success was gained without the benefit of court patronage. There are grandees amongst his sitters, notably in the potentates and proconsuls he painted in India. But in the main his portraits are of well-to-do citizens, many of them with tastes in common with the makers of the democracy of the New World.

In this exhibition the visitor is in contact with one of the most absorbing means yet devised for recording the human personality through its features. He will also have the privilege of seeing the most extensive display which has ever been accorded to one of the major exponents of the art in the late eighteenth century.

Graham Reynolds

CATALOGUE

Measurements in inches are sight size
(*as seen within the frame or mount*).

Height always precedes width.

Illustrations are approximately actual size except as noted.

Medium is water color on ivory except as noted.



Reverse of No. 247

British — 16th and 17th Centuries



1



2



4



5

Artist Unknown (16th Century)

1. **Henry VII:** water color on paper, $1\frac{1}{2} \times 1\frac{1}{4}$. Red and gold robe, fur-trimmed and bejeweled; black cap with jewel, blue background. [F58-60/179]

Artist Unknown (17th Century)

2. **Unknown Man:** oil on parchment, $1\frac{3}{4} \times 1\frac{5}{16}$. Black jacket, white ruff. [F58-60/172]

Nicholas Hilliard (1547-1619)

Trained as a goldsmith and jeweler, Hilliard based his portrait miniature style on Holbein. In 1584 he was granted a monopoly of Queen Elizabeth I's portrait in miniature. In the same year he was ordered to design her second Great Seal. His Treatise Concerning the Arte of Limning (ca. 1600) tells about him as an artist and person, and indicates the sources of his style. His art is precise, factual, and notable for its lack of shadows.

3. **George Clifford, Earl of Cumberland:** water color on vellum, $2\frac{3}{4} \times 2\frac{3}{16}$.

He wears the "purple" etched and gilded Greenwich armor (now in the Metropolitan Museum, New York). Behind his head are storm clouds with lightning and a winged red thunderbolt. Inscribed in gold; *fulmen aquasque fero* (I bear lightning and water). [F58-60/188]

Illustrated: *Metropolitan Museum of Art Bulletin*, Vol. 15, No. 5, Jan. 1957, p. 120.

Erna Auerbach, *Nicholas Hilliard*, Boston [1961] pl. 90.

The World of Shakespeare, exhibition, The Virginia Museum of Fine Arts, The Detroit Institute of Arts, 1964, No. 29.

Antiques, Vol. 80, No. 5, Nov. 1961, p. 438, fig. 1.

Marilyn Stokstad, *Renaissance Art Outside Italy*, Dubuque, Iowa, 1968, p. 89.

Illustrated in color, front cover.

4. **Unknown Lady:** water color on paper, $1\frac{3}{4} \times 1\frac{3}{8}$. White ruff, black dress, deep blue background. Inscribed on back: By N. Hilliard 1560. [F58-60/72]

5. **Unknown Man:** water color on paper, $1\frac{3}{4} \times 1\frac{3}{8}$. White ruff, black jacket, deep blue background. Inscribed on back: By N. Hilliard 1560. [F58-60/71]

Isaac Oliver (1565?-1617)

The French Huguenot immigrant, Isaac Oliver, like Hilliard to whom he was apprenticed, was a goldsmith and pewterer. Despite his travels in Italy and his close association with Flemish artists, he followed the tradition of Hilliard in the development of an intricate technique free of dramatic shadows.

7

8

9

11

10

6. Unknown Lady: water color on paper, $1\frac{5}{8} \times 3\frac{3}{8}$.
Dressed in black widow's weeds, red background.
[F58-60/187]
Illustrated in color, front cover.

7. Unknown Man: water color on paper, $1\frac{3}{4} \times 1\frac{1}{2}$.
Black jacket, blue background. [F58-60/95]

John Hoskins the Younger

(active ca. 1645-1686)

Hoskins fils was not only a pupil of his father, but their work is often virtually indistinguishable. The Hoskins style constituted the major link between the work of Hilliard and Cooper.

8. Unknown Man: water color on paper, $1\frac{7}{8} \times 1\frac{1}{2}$.
Armor with white scarf. Inscribed r. center: I.H.
1646. [F58-60/76]

Samuel Cooper (1609-1672)

Cooper was apprenticed to his uncle, John Hoskins, a portrait painter for the court. He developed a tradition different from that of Hilliard, where, in imitation of the Flemish Van Dyck, dramatic and rich modeling was stressed. Cooper easily ranks among the greatest of the English painters, irrespective of the size of his creations.

9. Unknown Lady: water color on paper, $2\frac{3}{8} \times 2$.
White dress with blue sash. Inscribed l.r.: S.C.
1647. [F58-60/13]

10. Dorothea, Countess of Sunderland: water color on paper, $2\frac{3}{8} \times 2$.
Black dress with white band. Inscribed l.l.: S.C.
1653. Inscribed on back: Dorothea Countess of Sunderland Celebrated by Waller as Sacharissa.
[F58-60/14]
Illustrated in color, front cover.

11. Henry Frederick, Earl of Arundel: water color on paper, $2\frac{3}{4} \times 2\frac{1}{4}$.
Armor with white scarf. Inscribed l.l.: S.C.
[F58-60/12]





13

Thomas Flatman (1637-1688)

Flatman worked very closely in the style of Cooper, who may have been his teacher. In addition to painting, he was also a poet and a member of the Bar.



14

12. **Elizabeth Claypole:** water color on paper, $2\frac{1}{4} \times 1\frac{7}{8}$.

Blue dress trimmed in white. Inscribed l.r.: F. [F58-60/173]

Exhibited: The Arts Council Gallery, Edinburgh, *British Portrait Miniatures*, 1965, No. 113.

Illustrated in color, front cover.

13. **Unknown Man:** water color on paper, $2\frac{1}{8} \times 1\frac{11}{16}$.

Armor with white knotted cravat and pink sash, landscape background. Inscribed l.l.: F 1661. [F58-60/183]

14. **Unknown Man:** water color on paper, $2\frac{5}{8} \times 2\frac{1}{8}$.

Black jacket, white lace. Inscribed l.l.: F. [F58-60/51]

Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 439, fig. 4.



15

Richard Gibson (1615-1690)

Richard Gibson, a dwarf, was instructed in art by F. Cleyn, the Director of the Mortlake Tapestry Works. He and his dwarf bride were favorites of the court of Charles I. In addition to painting miniatures, he was drawing master to the daughters of James II, Mary and Anne, both of whom eventually became queens of England.

15. **Unknown Lady:** water color on paper, $2\frac{3}{4} \times 2\frac{1}{4}$.

Rose and white dress. [F58-60/61]



16

Susan Penelope Gibson Rosse (1652-1700)

Susan Gibson Rosse was the daughter of Richard Gibson, who was her first teacher. She, however, developed a manner derived from Cooper, rather than from her parent. Many of her surviving works are of very minute size.

16. **Unknown Lady:** water color on paper, $1\frac{1}{8} \times \frac{7}{8}$.

Blue dress with jewels. [F58-60/124]

Lawrence Crosse (1654-1724)

Lawrence Crosse is the presumed son of Peter Cross (active 1661-1691) who was certainly the source of the former's style. Lawrence developed a very marked stipple technique. He represents the transition from the seventeenth to the eighteenth century.

17. Lady Elizabeth Derby: water color on paper, $3 \times 2 \frac{1}{2}$.
Blue dress with white ruffle. Inscribed l.l.: L.C.
[F58-60/28]



17

Nicholas Dixon (active 1667-1708?)

Dixon worked very much in the Hoskins manner typified by soft and undramatic modeling. In 1673 he was appointed limner to Charles II.

18. General E. Ludlow: water color on paper, $2 \frac{5}{8} \times 2$.
Black gown and white lace stock, blue background. Inscribed l.r.: N.D. 1669. [F58-60/31]



18

Monogrammist D.M. (active 1663-1676)

A substantial number of miniatures with the monogram DM are known, and dated from 1663 to 1676. Characteristic seems to be the shading of the face in brown and gray. As yet the artist has not been positively identified.

19. Unknown Man: water color on paper, $2 \frac{1}{2} \times 2$.
Black coat, background in shades of brown and tan. Inscribed l.r.: AE 40, 1664, DM. [F71-29/2]



19



Continental — 17th Century

Artist Unknown (17th Century)

20. Marquis de Lavardin: water color on paper, 2x1½.
Red jacket, white lace stock, blue sash. [F58-60/182]

Jean Petitot (1607-1691) French
Petitot's miniatures are painted in enamel, a technique learned from his masters, Henri and Jean Toutin. The greater part of his life was spent in the service of Louis XIV and his court. In 1637 he went to England (employed by Charles I) and there introduced enameling as a new technique, copying paintings rather than working from life.

21. Duchess de la Valliere: enamel on gold, 1x7/8.
Gold dress with lace and jewels. [F58-60/101]

22. Louis XIV, King of France: enamel on gold, 1 1/16x1.
Gilt armor with blue sash. [F58-60/104]

23. Cardinal Mazarin: enamel on gold, 3/4x5/8.
Red robe and cap. [F58-60/102]

24. Unknown Man: enamel on metal, 3/4x7/8.
Curly brown hair, blue-gray background. [F58-60/103]

Charles Boit (1662-1727) Swedish
Boit was born in Sweden and was there apprenticed to a goldsmith from whom he learned the technique of enameling. He was taken to England in 1687. In 1696 he was appointed Court enamelist to William III. Under Queen Anne, he was engaged in projects too ambitious to bring to completion. This was responsible for his downfall and flight from England. He continued in Paris and elsewhere with a select and often Royal clientele.

25. Unknown Lady: enamel on metal, 13/4x13/8.
Deep blue gown with white trim. Inscribed r. center: C. Boit. [F58-60/6]

Christian Richter (1678-1732) Swedish

Richter went to England in 1702, and there came under the influence of fellow Swedish artists, among whom would have been Boit. He, like so many miniaturists, was trained as a goldsmith and medal engraver. He is said to have worked in enamels, but only water colors are known by him. Although he did work from life, he primarily copied portraits of other artists. His work is characterized by minute stippling.

26. John Lowther, Viscount Lonsdale: water color on parchment, $2\frac{3}{4} \times 2\frac{1}{8}$.
Blue cloak, white lace scarf. [F58-60/115]



26

Continental — Early 18th Century

Benjamin Arlaud

(active 1701-after 1731) Swiss

Arlaud was one of two brothers prominent in the early 18th century as miniaturists. He, however, of the two, worked in England, adopting the English style and tradition of Kneller, while his brother, working in France, reflected the taste of Rigaud and Largillière.

Attributed to Benjamin Arlaud

27. Unknown Man: water color on parchment, $1\frac{3}{8} \times 1\frac{1}{8}$.
Royal blue coat with red and gray trim, blue-gray background. [F58-60/2]



27



28

Christian Friedrich Zincke

(1683-1767) German

Zincke was born in Dresden, and like many other miniaturists of the period, was trained as a goldsmith. He came to England in 1706 at the invitation of Boit, to whom he acted as an assistant. By 1714 he was working independently, and is recorded as having the most distinguished clientele of any miniaturist in England. Like Boit, Zincke worked exclusively in enamels.

28. Duchess of Buckingham: enamel on metal, $1\frac{3}{4} \times 1\frac{1}{2}$.
White dress with blue lacings and blue cape, green-gray background. [F58-60/166]

29. George Compton, Marquis of Northhampton: enamel on metal, $1\frac{7}{8} \times 1\frac{5}{8}$.
Gray velvet jacket with white stock and blouse, brown background. [F58-60/165]

30. Unknown Man: enamel on metal, $1\frac{7}{8} \times 1\frac{3}{8}$.
Blue vest and coat, white stock and lace jabot. Inscribed reverse: C. F. Zincke Fecit 1727. [F58-60/186]



29



30

British — Early 18th Century



31

One-half reduction

Thomas Forster (active 1690-1713)
Virtually nothing is known concerning Forster, but there exists a substantial number of drawings on vellum signed and dated by him. His drawings are always in plumbago, a natural form of graphite mined in Cumberland.

31. Unknown Lady: plumbago on vellum, $4\frac{1}{8} \times 3\frac{1}{8}$.
Inscribed l.r.: T. Forster delin. 1703. [F58-60/53]



32

One-half reduction

32. Unknown Lady: plumbago on vellum, $4\frac{1}{8} \times 3\frac{1}{8}$.
Inscribed l.r.: T. Forster delin. 1703. [F58-60/54]



33

One-half reduction

33. Unknown Man: plumbago on vellum, $4\frac{3}{8} \times 3\frac{1}{4}$.
Inscribed l.r.: T. Forster delin. 1704. [F58-60/56]

34. Unknown Man: plumbago on vellum, $4\frac{1}{4} \times 3\frac{1}{4}$.
Inscribed l.l.: T. Forster delin. 1705. [F58-60/55]



34

One-half reduction

Bernard Lens (1682-1740)

Lens (miniature painter to George I and George II) was trained by his father, a draughtsman, engraver, and drawing master. Young Lens is credited with introducing into England the fashion of painting miniatures on ivory, a material much more luminous and translucent than vellum. The water color must however, be transparent to have its fullest effect. It was the artists of the second half of the century who fully exploited the luminous delicacy of the new technique.

35. Unknown Lady with Dog: $2\frac{1}{4} \times 3\frac{1}{4}$.
Bright blue hood, cape and ribbons, pale blue dress, landscape background. [F58-60/85]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 439, fig. 6.
Illustrated also in color, frontispiece.



35

Reduction

Peter Paul Lens (1714?-1776?)

Peter Paul, third son of Bernard Lens, like his father, painted on ivory, using transparent water color for the flesh tones, but opaque for the clothing. His work often resembles that of his father. Later artists used transparent colors for the entire miniature.

36. Unknown Man: $1\frac{3}{4} \times 1\frac{1}{2}$.
Brilliant red jacket. The shadows of the face are in blue, rather than in a naturalistic coloring. [F58-60/86]



36

British — The Modest School of Miniatures c. 1740-1770

In England the extravagant Baroque was followed by a spirit of unpretentious naturalism. This is seen not only in the character of the sitters but also in the size of the miniatures, thus giving rise to the appellation, "The Modest School".



37



38



39



40

Gervase Spencer (active 1740-1763)

According to tradition Spencer was self-taught, but the technique of enamels which he employed extensively is too exacting a craft for the tradition to be credited. His enamels are characterized by their softness, while his water colors, a medium he also employed, are notable for their clearness.

37. Unknown Lady: enamel on metal, $1\frac{5}{8} \times 1\frac{3}{8}$. Rose-colored dress with white lace trim, green ribbons, gray background. Inscribed l.l.: S. 1753. [F58-60/150]

Exhibited: The Arts Council Gallery, Edinburgh, "British Portrait Miniatures", 1965, No. 245, fig. 61.

38. Unknown Lady: $1\frac{3}{4} \times 1\frac{1}{2}$.

Blue dress with white lace scarf, blue ribbon in hair, brown background. Inscribed l.r.: G.S. 1747. [F58-60/147]

39. Unknown Man: enamel on metal, $1\frac{5}{8} \times 1\frac{3}{8}$. White jacket with gold braid trim, blue vest, white stock and jabot, gray background. Inscribed l.r.: S. ([F58-60/148]

40. Unknown Man: enamel on metal, $1\frac{1}{4} \times 1\frac{1}{8}$. Blue jacket with white turned back reverses edged with gold braid, yellow vest with white lace jabot, brown background. Inscribed l.l.: G.S. 1753. [F58-60/149]

Nathaniel Hone (1718-1784)

Hone was born in Dublin, but came early to England. Unlike most miniaturists he traveled and studied in Rome and Florence (he aspired to be a portrait painter in large). After his return to England he painted portraits in both sizes. In 1769 he became a foundation member of the Royal Academy; he exhibited there from 1769 to 1784.

41. Countess Talbot, nee De Cardonnel: enamel on metal, $1\frac{7}{8} \times 1\frac{5}{8}$.

Blue dress with white lace, yellow cape, gray background. Inscribed reverse: NH 1743. [F58-60/74]



41

42. Unknown Lady: $1\frac{3}{8} \times 1\frac{1}{8}$.

White lace dress. Inscribed l.r.: N.H. 1760. [F58-60/73]



42

43. Unknown Lady: $1\frac{1}{4} \times 1\frac{1}{8}$.

Lavender dress with brown fur trim, gray background. [F58-60/75]



43

Samuel Cotes (1734-1818)

Samuel was the brother and pupil of Francis Cotes, a painter of large oil portraits. The style of the two brothers is characterized by an honest simplicity in contrast to the pretentious style of their contemporaries, Reynolds and Gainsborough.

44. Unknown Lady: $1\frac{1}{2} \times 1\frac{1}{4}$.

Lavender scarf, bright green dress with gold braid, lavender and pink flowers, dark background. Inscribed: S.C. 1774. [F58-60/25]



44

45. Unknown Man: $1\frac{7}{8} \times 1\frac{3}{8}$.

Mauve coat with green revers edged in gold, white stock and jabot, brown background. Inscribed: S.C. 178... [F58-60/24]



45



46

Samuel Collins (died 1768)

Collins worked at Bath at least until 1762, at which time he went to Dublin. Like Samuel Cotes, with whom he is often confused, he painted on both ivory and enamel. While at Bath he taught Ozias Humphry, who later continued as the outstanding miniaturist there.

46. Unknown Man: 1 1/4 x 1 1/8.

Gray jacket embroidered in silver, blue waist-coat, white scarf, blue-gray background. Inscribed l.r.: Collins 1750. [F58-60/133]



47

Luke Sullivan (1705-1771) Irish

Although born in Ireland, Sullivan went quite early to London, where he was employed as an assistant engraver to Hogarth. He painted water color landscapes, architectural views, and miniatures. He exhibited at the Society of Artists from 1764 to 1770.

47. Unknown Lady: 1 5/8 x 1 1/4.

Blue dress. Inscribed l.r.: L.S. 1764. [F58-60/152]



48

Gustavus Hamilton (1739-1775) Irish

Hamilton was a pupil of Robert West in the drawing classes of the Royal Dublin Society, and was later employed by Samuel Dixon in coloring prints. He exhibited in the Dublin Society of Artists from 1765 to 1773.

48. Unknown Lady: 1 1/2 x 1 1/4.

Blue and white dress, gray background. Inscribed l.l.: Hamil.; l.r.: 1769. [F58-60/77]



49

Charles Forrest (active 1765-1780) Irish

In 1765 Forrest was a pupil of the Royal Dublin Society. He exhibited with the Dublin Society of Artists from 1771 to 1780, and in 1776 with the London Society of Artists.

49. Juliana Wallace, nee Drake: 1 3/8 x 1 1/4.

Rose-colored dress. Inscribed l.r.: C. Forrest 1776. [F58-60/52]

John Donaldson (1737-1801) Scottish
Donaldson was awarded premiums by the Edinburgh
Society of Arts in 1757 and 1758. He exhibited in
the London Society of Artists from 1761 to 1774,
and at the Royal Academy in 1775 and 1791. He
worked in water color, enamels, and painted on Worcester
porcelain.

50. Unknown Lady: $1\frac{3}{8} \times 1\frac{1}{16}$.
White dress. [F58-60/169]



50

James Scouler (c. 1740-1812)
Scouler studied at the Duke of Richmond's Gallery
and at the St. Martin's Lane Academy. Like many of
his famous contemporaries, he received a prize from
the Society of Arts. Since he exactly paralleled John
Smart in date, and his initials were the same,
Scouler adopted the custom of signing his name in
full along the edge of his miniatures.



51

51. Unknown Lady: $1\frac{3}{8} \times 1\frac{1}{8}$.
Blue dress dotted with gold, blue scarf, white
bodice. Inscribed l. margin: Scouler. [F58-
60/136]



52

52. Unknown Man: $1\frac{1}{4} \times 1\frac{1}{8}$.
Red coat with royal blue collar over blue and
white striped vest. Inscribed l. margin: Scouler
1778. [F58-60/137]

The Great 18th Century Miniaturists

All of the "great" miniaturists listed in this section ("artists who were to surpass their contemporaries and shed new lustre on miniature painting"), started their careers during the period of the "modest" school, and began by painting portraits in the small size. But gradually the size increased until in the early years of the 19th century it had easily doubled in height over those painted in the 1770's. This can best be seen in studying the work of John Smart, whose career, stretching over half a century, is completely represented in this collection.



53



54



55

Jeremiah Meyer (1735-1789)

Although of German birth, Jeremiah was brought to England at the age of fourteen, when Zincke, who had by then practically retired, undertook his training. He thus used the enamel medium extensively, but not exclusively. He was honored with Royal patronage, was among the list of the founders of the Royal Academy in 1768, and was continually influential among artistic circles. He exhibited at the Royal Academy from 1769 to 1783.

53. Lady Caroline Price: 1 $\frac{7}{8}$ x1.

Blue dress with white lace trim, bluish background. [F58-60/91]

54. Unknown Man: 2x1 $\frac{5}{8}$.

Blue coat with gold trim, white stock and jabot, medium gray background. [F58-60/89]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 439, fig. 7.

55. Unknown Man: 2x1 $\frac{5}{8}$.

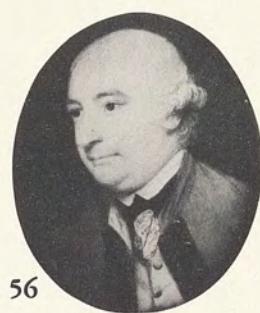
Green coat, blue-gray background. [F58-60/90]

Richard Crosse (1742-1810)

Like Meyer, Cosway, and Smart, Richard Crosse received his first recognition while still very young, by means of a prize from the Society of Arts, where he later exhibited his works. He also exhibited in the Royal Academy from 1770 to 1796. He studied at Shipley's School, and the Duke of Richmond's Gallery. He worked in enamels as well as water colors, and in 1789 was appointed painter in enamel to George III.

56. Unknown Officer: 1 7/16x15/8.

Red jacket with gold braid and blue lining, white vest and stock, green background. [F58-60/27]



56

57. Unknown Man: 1 3/8x1 1/8.

Blue velvet and satin jacket, white collar, brown background. [F58-60/26]



57

Richard Cosway (1742-1821)

Before he was 12 years of age, Cosway was sent to London to study to be a painter; first with Thomas Hudson, then at Shipley's Drawing School. He won first prize in the Society of Arts' first competition for boys and girls under 14 years of age. He continued to receive prizes, and became a full member of the Royal Academy. He was a close friend of the Prince of Wales (later George IV), and lived and entertained in the highest, even scandalous manner. As a friend of the Prince, he was the miniaturist of High Society. His style is brilliant, free, and luminous, with a very limited color range.

58. Charlotte, Baroness de Rosa: 3 1/2x3.

White dress with yellow sash and hair ribbon. Inscribed reverse: Rdus Cosway RA Primarius Pictor Serenissimi Walliae Principis Pinxit 1791. [F58-60/19]



58

Slight reduction

Richard Cosway (Continued)



59

59. Countess of Cavan: pencil and water color on paper, $2\frac{3}{4} \times 2\frac{1}{8}$.
[58-60/23]



60

60. Unknown Lady: $3 \times 2\frac{1}{4}$.
White dress, cloud-like background. [58-60/21]



61

61. Unknown Lady: $2\frac{1}{8} \times 1\frac{3}{4}$.
Inscribed reverse: Rd. Cosway, R.A. 1777.
[F58-60/16]

62. Unknown Lady: $2\frac{3}{4} \times 2\frac{1}{8}$.

White dress, mauve ribbons on dress and hat, cloud-like background. Inscribed reverse: Rdus Cosway RA Primarius Pictor Serenissimi Walliae Principis Pinxit 1787. [F58-60/185]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 440, fig. 13.



62

63. W.N.W. Hewett: $1\frac{7}{8} \times 1\frac{5}{8}$.

Blue jacket, red collar, white vest and stock, cloud-like background. Inscribed reverse of frame: W.N.W. Hewett, Bisham Hall, Yorkshire, by Cosway. [F58-60/178]
Illustrated in color, frontispiece.



64

64. Robert, Duke of Ancaster: $1\frac{3}{4} \times 1\frac{1}{2}$.

Red coat, with gold epaulette and white trim, white vest and jabot. Inscribed reverse of frame: Robert Duke of Ancaster. [F58-60/22]



65

65. Mr. Fuller: $3 \times 2\frac{1}{2}$.

[F58-60/18]



66

66. The Honorable Henry Erskine: $2\frac{3}{4} \times 2\frac{1}{8}$.
Gray coat, white stock, cloud-like background.
Inscribed reverse: Rdus Cosway, RA Primarius
Pictor Serenissimi Walliae Principis Pinxit 1793.
[F58-60/15]



67

67. John Bellend-Ker: $2\frac{7}{8} \times 2\frac{3}{4}$.
Black coat with blue trim, cloud-like background.
Inscribed reverse of frame: R. Cosway 1795.
[F58-60/20]



68

68. Unknown Man: $2\frac{3}{4} \times 2\frac{1}{4}$.
Blue coat, white collar and stock, cloud-like
background. Inscribed reverse: Rdus Cosway
RA Primarius Pictor Serenissimi Walliae Principis Pinxit 1792. [F58-60/17]

Ozias Humphry (1742-1810)

At the age of 13, Humphry was sent to London for instruction in drawing at St. Martin's Lane School and the Duke of Richmond's Gallery. Later he was placed as an apprentice to Samuel Collins at Bath, and Ozias Humphry succeeded to the studio when Collins left for Dublin. Later he moved to London where he had considerable success. From 1784 to 1787 he was in India. By the time of his return his eyesight was failing so that he was working on a very much limited scale.

69. Mary, Countess of Thanet: $1\frac{1}{2}$ x $1\frac{1}{4}$.
 Purple dress with fur trim, pale blue background. Inscribed l.r.: OH 1771. [F58-60/174]
 Exhibited: The Arts Council Gallery, Edinburgh, *British Portrait Miniatures*, 1965, No. 245, fig. 61.

70. Unknown Lady: $1\frac{7}{8}$ x $1\frac{5}{8}$.
 Lavender dress, brown background. [F58-60/80]

George Engleheart (1750-1829)

Engleheart was the youngest of the "great" miniaturists, not setting up his own business until 1775. Previous to that he had studied under George Barret, and was received into the studio of Sir Joshua Reynolds. He probably learned as much from the copying in miniature of Reynolds' paintings, as from his academic studies. Engleheart was unbelievably productive—his extant account books show that between 1775 and 1813 he painted 4,853 portraits—an average of about one every three days.

71. Unknown Lady: $1\frac{3}{4} \times 1\frac{3}{8}$.
White dress, straw hat with blue ribbon. [F58-60/184]

72. Miss T. Bashingfeld: $1\frac{7}{8} \times 1\frac{1}{2}$.
White dress with blue ribbon, blue ribbon in hair. [F58-60/37]

73. Unknown Lady: $1\frac{7}{8} \times 1\frac{1}{2}$.
White dress, ruffled collar with blue ribbon.
[F58-60/39]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 441, fig. 15.



65



70



71



72



73

George Engleheart (Continued)



74

74. Unknown Lady: 2x1½.
White dress with pink trim. [F58-60/43]



75

75. Unknown Lady: 2½x1½.
White dress. Inscribed l.r.: E. Inscribed re-
verse: G. Engleheart Hertford Street Mayfair
Pinxit 1811. [F58-60/47]

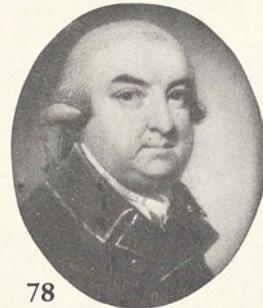


76

76. Unknown Lady: 3⅛x2¾.
White dress. [F58-60/45]

77. Unknown Young Boy: 1½x1¼.
Red coat with white lace collar. [F58-60/48]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov.
1961, front cover.
Illustrated in color, frontispiece.

78. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.
Dark blue coat with gold trim, white stock.
Frame engraved reverse: Geo. Engleheart. [F58-
60/40]



78

79. Unknown Man: $1\frac{5}{8} \times 1\frac{1}{4}$.
Dark blue suit, white ruff. [F58-60/38]



79

80. T. J. Mathias: $1\frac{5}{8} \times 1\frac{1}{4}$.
Brown coat, white revers and ruffled jabot.
[F58-60/46]



80

81. Unknown Man: $2\frac{1}{8} \times 1\frac{3}{4}$.
Bright blue jacket, gold buttons, white looped
stock. [F58-60/180]



81

George Engleheart (Continued)



82

82. Lord Admiral Collingwood: $2\frac{3}{8} \times 2$.
Dark blue uniform with gold braid and buttons,
white revers and vest. [F58-60/42]



83

Slight reduction

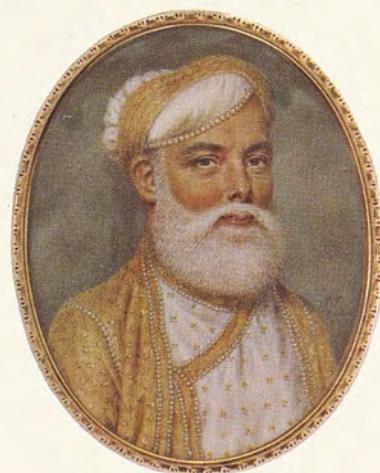
83. Unknown Man: $3\frac{1}{4} \times 2\frac{5}{8}$.
Blue coat, gold button, white vest and stock. In-
scribed l.r.: E. Inscribed back: G. Engleheart
Pinxit 1811. [F58-60/41]



84

Attributed to George Engleheart

84. Unknown Man: $3 \times 2\frac{3}{8}$.
Brown coat, white jabot. [F58-60/44]



Miniatures By John Smart

89. 1764	119. 1788	96. 1770
102. 1776	117. 1787	105. 1779
137. 1804		125. 1792



Medal of John Smart
Modeled by Joachim Smith
Cut by John Kirk, ca. 1777

John Smart (1741/42-1811)

Both by his contemporaries and by succeeding generations of critics, John Smart has been acclaimed one of the greatest eighteenth century miniature painters. His obituary, published in the *Gentleman's Magazine*, 1811, page 599, reads: "In his 70th year, after an illness of only nine days, John Smart, Esq., of Russell Place, Fitzroy Square, miniature painter. To most philanthropic and hospitable principles, he added great eminence as an artist; his surprising likenesses in miniature being justly admired both in his native country and the East Indies, where he practised for some years with great and deserved reputation." In 1951 Raymond Lister wrote: "He is unsurpassed in the whole of the eighteenth century either in his portrayal of character or in sheer honest representation—in true nobility the works of John Smart are in a class of their own."

The little that is known concerning John Smart's early life is all in connection with his art. At the age of "under fourteen" he won second prize for a drawing, still extant, submitted to the first competition organized by the Society of Arts in 1755. For the next three successive years he won the first prize. He and the miniaturist Richard Cosway were in 1755 apprenticed to William Shipley; he was an active member and the incumbent of various offices in the Society of Artists, and also a guarantor for certain of the Society's debts and mortgages.

Concerning his personal life there is not only confusion but disagreement. It is apparent that there was more than one John Smart painting in London at the end of the eighteenth century, which accounts for the often contradictory statements that have appeared in accounts concerning the miniaturist. Only two of his letters, and those formal ones to the East India Company, have survived, so that any insight into his real character and opinions has been denied us, leaving for our reconstruction of his life only such public documents as exhibition lists, newspaper references, official papers of the Society of Artists, conversations repeated in the Memoirs and Diaries of others, and passenger lists of ships on which he sailed. But he did leave behind him one great series of documents—the vast number of signed and dated portrait miniatures and drawings. This is heritage enough.

John Smart worked in London from 1760 until April, 1785. At that time he departed from London for India, where he arrived at Madras in September. His residence in India caused understandable apprehension among the portrait artists already there, particularly Ozias Humphry, also a miniaturist, who, in letters to his brother, expressed his "great mortification" on the arrival of Smart. But Smart remained almost exclusively at Madras and its environs and never went to Calcutta where Humphry maintained his studio. One newspaper (undated, copy in the Victoria and Albert Museum) reported that "Mr. Smart is in such deserved estimation in the East Indies that no other miniature painter can meet encouragement; he is still in Madras, but his presence at Calcutta and Lucknow is so earnestly courted that none of the Chiefs will submit to be painted by any other artist." His patrons in India included Mohammed Ali, and Nawab of Arcot (No. 119), and many of the British government officials and their friends. He returned to London in September of 1795, where he remained for the rest of his life.

The Starr collection of miniatures by John Smart, which contains a dated example for each year of his activity from 1760 to 1810, provides a rare opportunity to envision the whole development of the artist. The most striking aspect of this panorama is the consistency in style over the period of fifty-one years. The miniature of 1760, painted at the age of eighteen, is little inferior to those of his mature period in India (1785 to 1795) or to those of his late years. One can detect in the early examples a hesitancy in the brush strokes, which soon developed a direct

assurance, but without any bravado or "show-off" virtuosity. The costumes are usually simple and distinctly subordinate to the portrait—a characteristic that was not always shared by his contemporaries.

In addition to water colors on ivory, Smart made many pencil drawings on paper, often lightly colored. It is not absolutely clear if these were preparatory drawings, made at the actual sitting and used as models for the final miniature, or if they were drawn from the finished miniature to be used should the patron, at a later date, request a duplicate of his likeness. The former hypothesis, in many cases, rather suggests itself, since the drawings often include more of the torso of the figure and more costume detail than the finished painting. Also they have an alive freshness that bespeaks an immediate rapport with the sitter, *cf.* No. 115 and 116.

The Starr collection of dated examples points up the curious change of taste and fashion in miniatures. The early works of Smart fall within the period, characterized by Graham Reynolds, of the Victoria and Albert Museum, as "the modest school of miniature painters," which extends into the early 1770's. These miniatures are painted on small leaves of ivory no larger than one and a half inches. From about 1776 to 1790 the style changed to a two-inch miniature, and by the end of the century an even larger size (three inches and over) was in vogue.

The miniatures painted by Smart in India are among his most attractive. The craftsmanship demonstrates the utmost confidence of the master, the size falls within the medium range, and the sitters are often colorful Oriental potentates or their families or smartly-dressed military personnel. It is interesting to note that while in India, Smart always followed his signature and date with a capital "I." The presence of this in his signatures is noted in the accompanying catalogue listing.

The most impressive feature of the portraits by Smart is his concentration on the sitter. The costumes are not over-dramatized or complex; the ladies rarely wear hats; the backgrounds are often drab, thus focusing the attention of both artist and viewer on the features of the patron. They are convincing as honest portraits, and recommend themselves as striking likenesses, precious in their smallness, brilliant in their jewel-like colors, and masterful in the creative ability of John Smart.

R. E. T.



85

85. Unknown Man: $1\frac{3}{4} \times 1\frac{1}{8}$.
1760 Pink jacket with gold braid and buttons. Inscribed I.I.: J.S. 1760. [F65-41/1]



86

86. Mrs. Yates: $1\frac{3}{8} \times 1\frac{1}{4}$.
1761 Pink dress, blue ribbon in hair. Inscribed I.I.: J.S. 1761. [F65-41/2]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 354, fig. 1.



87

87. Mr. Yates: $1\frac{1}{2} \times 1\frac{1}{8}$.
1762 Gray coat and gray vest, white stock. Inscribed I.I.: J.S. 1762. [F65-41/3]



88

88. Mary, Duchess of Ancaster: $1\frac{3}{8} \times 1\frac{1}{8}$.
1763 White dress with green bow, gray and rose background. Inscribed I.r.: J.S. 1763. [F65-41/4]



90

89. William Jones: $1\frac{9}{16} \times 1\frac{5}{16}$.
1764 Green coat with gold braid and buttons. Inscribed I.I.: J.S. 1764. Engraved on reverse: William Jones Esq./1764/of Ramsbury Manor. [F65-41/5]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 354, fig. 2.
Illustrated in color, page 31.

90. Governor Morris of Piercfield: $1\frac{1}{2} \times 1\frac{1}{16}$.
1765 Royal blue coat with gold braid. Inscribed I.r.: J.S. 1765. [F65-41/6]

91. Unknown Man: $1\frac{1}{4} \times 1\frac{1}{8}$.

1765 Ivory-colored jacket with blue vest and collar.
Inscribed l.r.: J.S. 1765. [F58-60/144]



91

92. Possibly Mr. Brennen, Recorder of Cork:
 $1\frac{5}{8} \times 1\frac{3}{8}$.

1766 Light maroon coat with gold braid and buttons.
Inscribed l.r.: J.S. 1766. [65-41/7]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept.
1966, p. 354, fig. 3.



92

93. Unknown Man: $1\frac{7}{16} \times 1\frac{3}{16}$.

1767 Deep blue coat and vest with gold buttons and
embroidery. Inscribed l.r.: J.S. 1767. [F65-
41/8]



93

94. Ralph Payne: $1\frac{7}{16} \times 1\frac{1}{4}$.

1768 Aqua-colored coat with sunburst medal, pale
yellow vest. Inscribed l.r.: J.S. 1768. [F65-
41/9]



94

95. Unknown Young Lady: $1\frac{1}{2} \times 1\frac{3}{8}$.

1769 Net hat with blue plume, pink dress trimmed in
fur, blue sash. Inscribed l.l.: J.S. 1769.
[F65-41/10]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept.
1966, p. 354, fig. 4.



95

96. Unknown Man: $1\frac{9}{16} \times 1\frac{5}{16}$.

1770 Light blue coat, embroidered white vest. In-
scribed l.l.: J.S. 1770. [F65-41/11]
Illustrated in color, page 31.



97

97. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.
1771 Turquoise-colored coat and vest with silver buttons. Inscribed I.I.: J.S. 1771. [F65-41/12]



98

98. Unknown Lady: $1\frac{3}{4} \times 1\frac{1}{2}$.
1772 Pink dress trimmed with white, white scarf over right shoulder and left sleeve. Inscribed I.I.: J.S. 1772. [F65-41/13]



99

99. Unknown Man: $1\frac{5}{8} \times 1\frac{3}{8}$.
1773 Deep maroon coat with silver buttons. Inscribed I.I.: J.S. 1773. [F65-41/14]



100

100. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.
1774 Red coat with white stock. Inscribed I.I.: J.S. 1774. [F65-41/15]

101. Major William Davy: $1\frac{1}{2} \times 1\frac{5}{16}$.

1775 Red military jacket bordered with black, gold epaulette, white vest with gold buttons. Inscribed l.l.: J.S. 1775. [F65-41/16]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 355, fig. 5.



101

102. Unknown Lady: $1\frac{15}{16} \times 1\frac{5}{8}$.

1776 Blue satin dress. Inscribed l.l.: J.S. 1776.
[F65-41/17]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 355, fig. 6.
Illustrated in color, page 31.



103

103. Unknown Lady: $1\frac{1}{2} \times 1\frac{1}{4}$.

1777 Royal blue dress. Inscribed l.l.: J.S. 1777.
[F65-41/18]



104

105. Unknown Man: $1\frac{9}{16} \times 1\frac{3}{16}$.

1776 Brown coat, green vest with white lace stock.
Inscribed l.l.: J.S. 1779. [F65-41/20]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 355, fig. 7.
Illustrated in color, page 31.



106

106. Colonel Clement Winstanley: $1\frac{5}{8} \times 1\frac{5}{16}$.

1780 Red coat, white vest and stock. Inscribed l.r.: J.S. 1780. [F65-41/21]



107

107. Unknown Lady: $1\frac{5}{8} \times 1\frac{5}{16}$.
1781 Transparent scarf over hair and right shoulder, fur and pearl trimmed turquoise gown with white bodice. Inscribed l.r.: J.S. 1781. [F65-41/22]



108

108. Unknown Man: $2\frac{3}{16} \times 1\frac{11}{16}$.
1782 Steel-gray coat with revers lined in beige velvet, white stock. Inscribed l.l.: J.S. 1782. [F65-41/23]



109

109. Andrew Majendie: $1\frac{3}{8} \times 1\frac{1}{8}$.
1782 Blue coat and vest, pendant on black ribbon, white stock and lacy jabot, light and dark taupe background. Inscribed on frame: Andrew Majendie D. 1782. [F58-60/129]



110

110. Mrs. William Majendie: $\frac{3}{4} \times 9\frac{1}{16}$.
Blue dress, taupe background. Inscribed on frame: Mrs. Wm. Majendie. [F58-60/130]

111. Unknown Lady: $1x\frac{5}{8}$.

Pearl and ribbon decoration in hair, dark taupe background. Mounted as a ring. Inscribed I.l. above shoulder: J.S. [F58-60/138]



111

112. Unknown Man: $1\frac{9}{16}x1\frac{3}{16}$.

1783 Bright red coat, white vest and stock. Inscribed I.l.: J.S. 1783. [F65-41/24]



112

113. John Wynch: $2x1\frac{1}{2}$.

1784 Brown coat, white vest and stock. Inscribed I.l.: J.S. 1784. [F65-41/25]



113

114. Unknown Lady: pencil drawing, $2\frac{1}{2}x2$.

1785 Pale yellow gown, cloud-like background. Inscribed I.r.: J.S. 1785. [F65-41/26]



114



115

115. Unknown Lady: $1\frac{7}{8} \times 1\frac{1}{2}$.
1786 White dress edged in blue, short scarf on back of head. Inscribed l.l.: J.S. 1786 I. [F65-41/27]



116

116. Unknown Lady: pencil and water color on paper, $2\frac{1}{4} \times 1\frac{5}{8}$.
Preparatory sketch for miniature No. 115. [F58-60/145]



118

118. Charlotte Porcher: $2\frac{1}{4} \times 1\frac{5}{8}$.
1787 White dress with ruffle, blue trim. Inscribed l.l.: J.S. 1787 I. [F65-41/28]

119. Mohammed Ali, Nawab of Arcot: $2 \times 1\frac{9}{16}$.
1788 White embroidered tunic with jacket in gold, turban in white and gold. Inscribed l.r.: J.S. 1788 I.
Illustrated in color, page 31.

120. Unknown Man: $2\frac{1}{4} \times 1\frac{5}{8}$.

1788 Deep royal blue coat, white vest and stock. Inscribed I.l.: J.S. 1788 I. [F65-41/29]



120

121. Mrs. Montgomery: $2\frac{1}{4} \times 1\frac{3}{4}$.

1789 White dress, thin scarf draped over shoulders. Inscribed I.r.: J.S. 1789 I. [F65-41/30]



121

122. Unknown Lady: $2\frac{1}{4} \times 1\frac{3}{4}$.

1789 White dress, pink-trimmed collar. Inscribed I.l.: J.S. 1789 I. [F58-60/128]



122



123

123. Unknown Lady: $2\frac{7}{8} \times 2\frac{3}{8}$.
1790 White dress, pearl headband. Inscribed l.l.:
J.S. 1790 I. [F65-41/31]



124

124. Admiral Lord Exmouth: $2\frac{15}{16} \times 2\frac{3}{8}$.
1791 Deep blue high-collared coat, white vest and
stock. Inscribed l.l.: J.S. 1791 I. [F65-41/32]



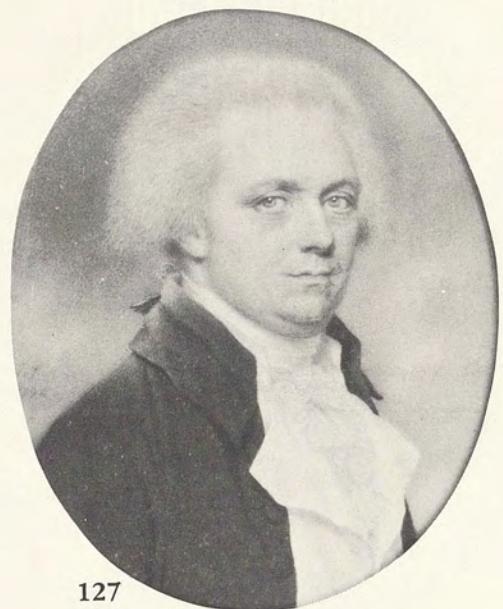
125

125. Charles, 2nd Earl of Cornwallis: $2\frac{3}{4} \times 2\frac{3}{8}$.
1792 Bright red military coat, blue revers, gold braid
on revers and shoulders. Inscribed l.l.: J.S.
1792 I. [F65-41/33]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept.
1966, p. 356, fig. 10.
Illustrated in color, page 31.

126. Unknown Young Girl: $2\frac{9}{16} \times 2\frac{3}{8}$.
1793 White dress, light blue sash. Inscribed l.r.:
J.S. 1793 I. [F65-41/34]

127. Unknown Man: $2\frac{1}{2}$ x $2\frac{3}{16}$.

1794 Dark brown coat, white vest and stock. Inscribed l.l.: J.S. 1794 I. [F65-41/35]



127

128. Unknown Man: $2\frac{3}{8}$ x $1\frac{7}{8}$.

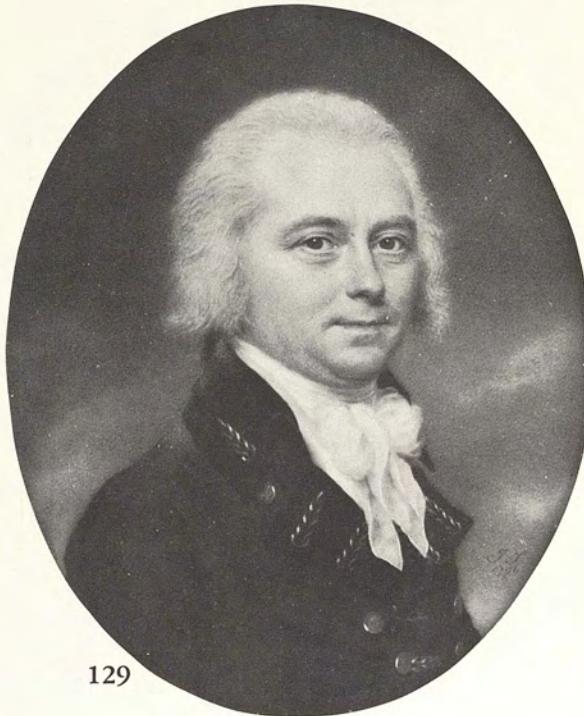
1795 Dark blue coat, white vest and stock. Inscribed l.r.: J.S. 1795 I. [F65-41/36]



128

129. Unknown Man: $3\frac{1}{4}$ x $2\frac{5}{8}$.

1796 Dark blue coat, black velvet revers and collar, embroidered with gold braid. Inscribed l.r.: J.S. 1796. [F65-41/37]



129



130

130. **Unknown Young Girl:** $2\frac{1}{16}\times1\frac{5}{8}$.
1797 White dress, lavender sash. Inscribed l.l.: J.S.
1797. [F65-41/38]



131

131. **Mrs. Ronalds:** $3\frac{1}{4}\times2\frac{9}{16}$.
1798 White dress, blue ribbon tie. Inscribed l.r.:
J.S. 1798. [F65-41/39]

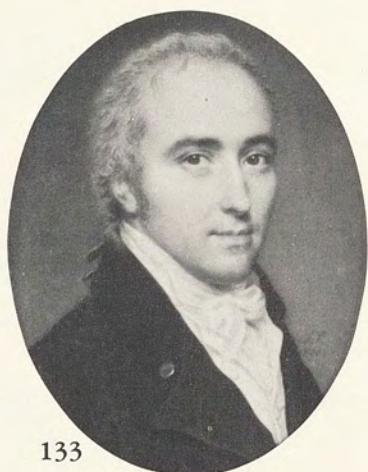


132

132. **Hugh Innes:** $2\frac{9}{16}\times2\frac{3}{8}$.
1799 Dark blue coat, black velvet collar, yellow vest,
white stock. Inscribed l.r.: J.S. 1799. [F65-
41/40]

133. Horatio Townsend: $2\frac{1}{16}\times 1\frac{5}{8}$.

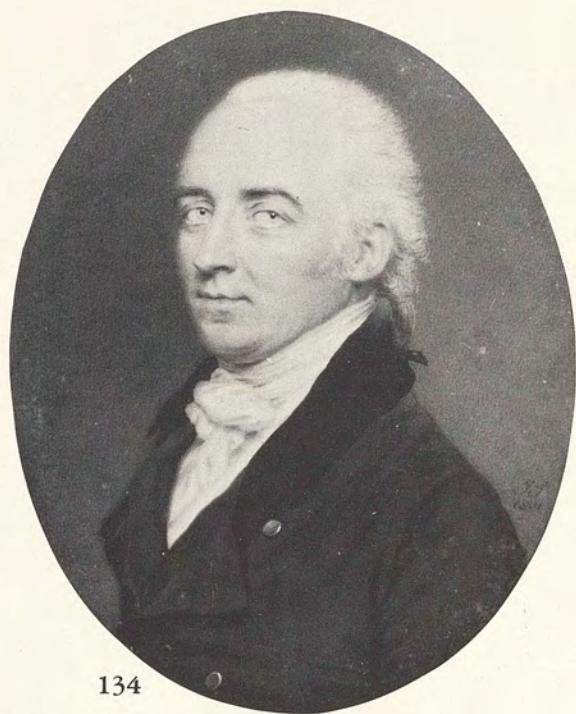
1800 Dark blue coat, black velvet collar, white vest and stock. Inscribed l.r.: J.S. 1800. [F65-41/41]



133

134. Unknown Man: $3\frac{1}{4}\times 2\frac{5}{8}$.

1801 Steel-gray coat, black velvet collar, silver buttons. Inscribed l.r.: J.S. 1801. [F65-41/42]



134

135. Richard Lovell Edgeworth: $3\frac{1}{8}\times 2\frac{1}{2}$.

1802 Dark blue coat, gold buttons. Inscribed l.r.: J.S. 1802. [F65-41/43]



135



136

136. **Miss Travers:** $3\frac{7}{16}\times 2\frac{3}{4}$.
1803 White dress, blue ribbon tie, blue buttons. Inscribed I.l.: J.S. 1803. [F65-41/44]



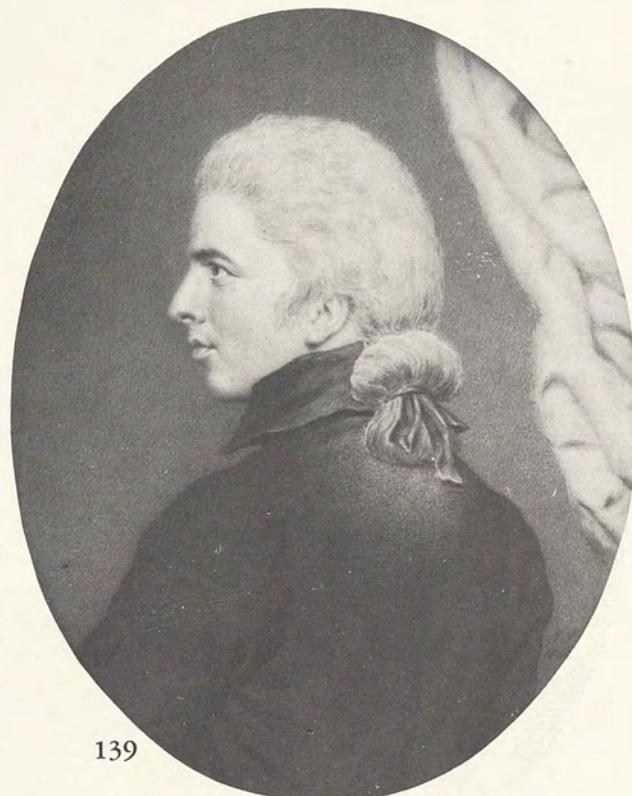
138

Reduction

138. **James Fittler:** pencil and water color on paper, $4\frac{11}{16}\times 4\frac{3}{16}$.
1805 Steel-gray coat, white stock and vest. Inscribed on reverse: This portrait of James Fittler Esq. AEtat 49 Oct. 20th 1805/ Marine engraver to his Majesty Geo 3d/ a painting by me. I present to him/ as a mark of my esteem and regards/ finished October 20th 1805 John Smart. [F65-41/46]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 356, fig. 11.

139. Mr. Holland, 3 9/16x2 7/8.

1806 Dark brown coat, pale rose drape. Inscribed l.r.: J.S. 1806. [F65-41/47]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 357, fig. 13.



139

140. Unknown Lady: 1 3/4x1 1/2.

1807 Yellow dress with green embroidery trim. Inscribed l.r.: J.S. 1807. [F65-41/48]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 440, fig. 11. *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 357, fig. 14.



140

141. Admiral Wells: 3x2 3/8.

1808 Dark brown coat, white vest and stock. Inscribed l.r.: J.S. 1808. Inscribed on reverse: Admiral Wells / John Smart / 1808. [F65-41/49]



49

141



142

142. Captain Pultney of the Malcom: $3\frac{5}{8} \times 2\frac{7}{8}$.
1809 Navy blue military coat, gold epaulette and braid trim on shoulders, collar and revers, gold buttons, medal pinned to l. lapel. Inscribed l.r.: J.S. 1809. [F65-41/50]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 357, fig. 15.



143

143. Unknown Officer: $3\frac{3}{8} \times 2\frac{3}{4}$.
1810 Red military coat with silver epaulette and braid on shoulders and across chest, black collar. Inscribed l.l.: J.S. 1810. [F65-41/51]
Illustrated: *Antiques*, Vol. 90, No. 3, Sept. 1966, p. 357, fig. 16.

144. Mr. Dickinson: water color on paper, $2\frac{1}{2} \times 2\frac{1}{8}$.
Slightly tinted face, brown eyes. [F58-60/131]



144

145. Lord Linton: water color on paper, $2 \times 1\frac{5}{8}$.
Pale green coat, pink vest. [F58-60/132]



145

146. Unknown Lady: pencil and water color on
paper, $1\frac{1}{4} \times 1\frac{7}{8}$.
[F58-60/140]



146



147

147. Mr. Sharrock: pencil and water color on paper, $2\frac{5}{8} \times 2\frac{1}{4}$.
[F58-60/141]



148

148. Unknown Man: pencil and water color on paper, $1\frac{7}{8} \times 1\frac{7}{8}$.
[F58-60/142]



149

149. Unknown Lady: pencil and water color on paper, $2\frac{1}{8} \times 1\frac{3}{4}$.
[F58-60/143]



150

After John Smart

150. Unknown Man: $1\frac{5}{8} \times 1\frac{1}{4}$.
Gray coat and vest. Reverse side l.l. dated:
1771. [F58-60/139]

The Lesser Miniaturists — 1760-1800

John Smart, Junior (1755?-1809)

John Smart Junior was a pupil of D. Dodd, and exhibited in the Free Society of Artists in 1770, and at the Society of Artists in 1775 and 1776. He apparently accompanied his father to Madras. His style is deceptively like that of his father.

151. Unknown Man: $2\frac{5}{8}$ x2.

Red coat with black collar, both trimmed with gold braid, gold epaulettes. Inscribed l.l.: J.S.J. 1807. [F71-29/1]



151

James Nixon (1741-1812)

Nixon, an Associate of the Academy, in addition to miniatures, painted oil portraits and historical subjects. He was patronized by the Royal family.



152

152. Unknown Lady: $1\frac{1}{3}$ x $\frac{7}{8}$.

Monochrome in sepia tones. [F58-60/93]



153

153. Unknown Lady: $1\frac{1}{8}$ x $\frac{7}{8}$.

Monochrome in sepia tones. [F58-60/94]



154

Thomas Day (1732-1807)

Thomas Day was a pupil of Ozias Humphry in 1766, and later studied at the Royal Academy School. He apparently modeled his style after John Smart.

154. Unknown Lady: $1\frac{3}{8}$ x $1\frac{5}{8}$.

Blue-gray bodice over white dress. Inscribed l.r.: TD 1779. [F58-60/30]



155

William Grimaldi (1751-1830)

Grimaldi, although born in England, was of Genoese descent. After first studying and exhibiting in England, he studied in Paris (between 1777 and 1783). Although he often used the initials A.R. or R.A. he was not a member either of the Academie Royale, or the Royal Academy.

155. Unknown Lady: $2\frac{3}{4} \times 2\frac{1}{4}$.

White dress with blue sash, also blue ribbon in hair. Inscribed l. margin: Grimaldi A.R. 1796. [F58-60/62]



156

156. Unknown Man: $2\frac{1}{4} \times 1\frac{7}{8}$.

Blue coat with red lining. Inscribed l.l.: W.G. 1795. [F58-60/63]



157

Samuel Shelley (1750-1808)

Although largely self-taught, Shelley did enter the Royal Academy School in 1774. Besides miniatures he produced large water colors, oils, and book illustrations. Unlike his contemporary miniaturists, Shelley added a quantity of gum to his pigments, giving his miniatures something of the richness of oil paintings.

157. Unknown Lady: $1\frac{5}{8} \times 1\frac{1}{4}$.

White dress, black velvet band. Inscribed reverse: S Shelley, 6 Hanover Sq. George St. [F58-60/126]

Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 440, fig. 10.



158

Joseph Saunders (active 1772-1808)

It is only within the last generation that Joseph Saunders has been recognized as one of the significant miniaturists of the 18th century. His reputation rests on a very few works signed "IS", but on the basis of these, others are being attributed to him. He was well known in his own times and contributed extensively to those exhibitions which were open to miniaturists.

Attributed to Joseph Saunders

158. Unknown Lady: $1\frac{9}{16} \times 1\frac{3}{16}$.

Blue ruffled gown, pink ribbon in hair. [F58-60/125]

Horace Hone (1755-1825)

Son and pupil of Nathaniel Hone, at the age of 16 Horace enrolled in the Royal Academy School. He worked both in London and Dublin. His water colors have the richness characteristic of oil paintings. He also worked in enamels.

159. Unknown Lady: 2 $\frac{1}{2}$ x2.

White dress with blue sash. Inscribed l.r.: H H 1800. [F58-60/78]



159

Richard Collins (1755-1831)

Collins was a pupil of Meyer and Humphry. In 1789 he was appointed as Miniature Painter in Enamel to the King, a post apparently also held at the same time by Richard Crosse. Collins for a period of five years is reported to have painted only the Royal Family.

160. Lady Elizabeth Cavendish: 2 $\frac{3}{8}$ x2.

White dress, blue hair ribbon. Inscribed l.r.: R.C. [F58-60/11]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 441, fig. 17.



160

Edward Miles (1752-1824)

Miles entered the Royal Academy School at the age of 19. He worked extensively for the court. In 1797 he went to Russia for ten years as Court painter to the Czar. He retired to Philadelphia, where he apparently did not continue his trade, painting only miniatures of friends and giving drawing lessons. His works are rarely signed, hence many must go unrecognized.

161. Unknown Man: 3 $\frac{1}{8}$ x2 $\frac{3}{8}$.

Dark blue coat. [F58-60/92]



161

Slight reduction



162

Thomas H. Hull (active 1775-1800)
Little is known concerning Hull except that he exhibited in the Royal Academy from 1775 until his death. Few miniatures are known by him, and his colors are such that they suggest he was familiar with the enamel technique.

162. Unknown Officer: $2\frac{3}{4} \times 2\frac{1}{2}$.
Orange cap decorated with black and orange feathers, dark blue coat braided in light blue, collar orange. Inscribed l.l.: Hull. [F58-60/79]



163

Samson Towgood Roche (1759-1847) Irish
Like Richard Crosse, Roche was a deaf mute. Although he worked in Dublin, Bath, where he worked for about thirty years from 1792, was his main sphere of activity.

163. Unknown Lady: $2\frac{3}{4} \times 2\frac{1}{4}$.
White dress with gray-green background, inscribed l.r.: S. Roch 1811. [F58-60/121]



164

164. Samuel Francis Dashwood: $2\frac{3}{4} \times 2\frac{1}{4}$.
Black coat, light green background. Inscribed l.r.: Roch 1799. [F58-60/119]

165. Unknown Man: $2\frac{3}{4} \times 2\frac{1}{4}$.
Dark blue coat, light blue background. Inscribed l.r.: S. Roch 1797. [F58-60/120]



165

Henry Spicer (1741?-1804)

Henry Spicer was a pupil of Gervase Spencer, from whom he must have learned the technique of painting in enamel. Later he was a protégé of Ozias Humphry. Between the years 1765 and 1804 he exhibited both in the Society of Artists and in the Royal Academy.

166. Unknown Lady: enamel on metal, $1\frac{13}{16} \times 1\frac{1}{2}$.
Pink dress, white and gold sash. Inscribed l.l.:
H [F58-60/151]



166

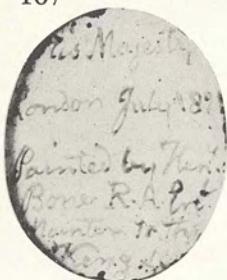
Henry Bone (1755-1834)

Henry Bone began his artistic career as a painter on porcelain at Bristol and Plymouth. In 1779 he was in London working in enamels after the paintings of the masters. He tended chiefly to copy the portraits of others rather than to work from life. In 1811 he was elected member of the Royal Academy.

167. His Majesty, George IV: enamel on metal, $1\frac{1}{4} \times 1$.
Military jacket in red with gold braid. Inscribed reverse: His Majesty, London July 1821. Painted by Henry Bone R. A. painter to the King. [F58-60/134]



167



Reverse No. 167



168



169



170

Andrew Plimer (1763-1837)

Andrew Plimer purportedly learned his trade as a servant (not as an apprentice) to Richard Cosway, taking advantage of what he could learn by observation. Later he actually became a pupil of Cosway. He was extremely prolific and exhibited in the Royal Academy from 1786 to 1819.

168. Unknown Lady: 2 1/2x2.

White dress with blue bow. Inscribed I.I.: A.P.
1787. [F58-60/181]

169. Joyce, Lady Lake: 2 1/2x2 1/4.

White dress, pale blue background. [F58-60/110]

Exhibited: South Kensington Museum, 1865.

170. Unknown Lady: 2 7/8x2 1/2.

White dress, cloudy blue background. [F58-60/106]

171. Unknown Lady: $2\frac{3}{8} \times 2\frac{1}{16}$.

White dress, cloudy background. [F58-60/109]
Framed *dos-à-dos* with No. 177.



171

172. Unknown Lady: $2 \times 1\frac{3}{4}$.

White dress, pink hair ribbon, cloudy background. [F58-60/111]



172

173. Unknown Man: $1\frac{1}{2} \times 1$.

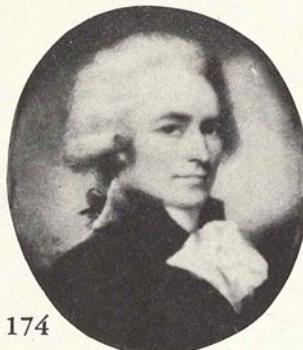
Blue coat, mounted in tortoise shell box. Inscribed I.I.: A.P. 1785. [F58-60/105]



173

174. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.

Navy blue coat, gold buttons. Inscribed I.I.: A.P. 1785. [F58-60/177]



174



175. Unknown Man: $2\frac{1}{2} \times 2\frac{1}{4}$.
Brown jacket, red vest. [F58-60/175]



176. Colonel Barnard: $2\frac{3}{4} \times 2\frac{1}{4}$.
Brown coat, gold buttons. [F58-60/107]



177. Unknown Man: $2\frac{3}{8} \times 2\frac{1}{16}$.
Brown coat, cloudy background. [F58-60/108]
Framed *dos-à-dos* with No. 171.

Nathaniel Plimer (1757-1822)

Nathaniel Plimer, the elder brother of Andrew, was an assistant to the enameler Henry Bone, but was also, with his brother, a pupil of Richard Cosway. He exhibited at the Royal Academy from 1787 to 1815.

178. Sir Joseph Copley: 17/8x11/2.

Gray coat, white vest and tie, blue background.

Inscribed l.r.: N.P. 1788. [F58-60/176]

Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 441, fig. 14.



178

Henry Edridge (1769-1821)

Henry Edridge was apprenticed to the engraver W. Pether, and also studied at the Royal Academy Schools, beginning in 1784. He exhibited at the Royal Academy from 1786 to 1821. In addition to miniatures on ivory, Edridge specialized in pencil drawings (in the manner of Ingres) often with the features tinted.

179. Unknown Lady: 25/8x21/8.

White dress. [F58-60/34]



179

180. John, 1st Baron Stanley of Alderley: 23/4x2 3/16.

Blue coat, brown background. Inscribed l.l.: HE 1796. [F58-60/35]



180



181

181. Unknown Man: $2 \times 1\frac{5}{8}$.
Tan coat, dark tan background. [F58-60/36]



182

Philip Jean (1755-1802)
Jean was born at St. Ouen, Jersey. He exhibited at the Royal Academy from 1787 to 1802. He was patronized by the Royal family.

182. Miss Tyers: $1\frac{1}{2} \times 1\frac{1}{4}$.
White dress and cap, light blue background.
Inscribed r. margin: P. Jean 1787. [F58-60/84]
Exhibited: The Arts Council Gallery, Edinburgh, *British Portrait Miniatures*, 1965, No. 287, illustrated pl. 70.
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, front cover.



183

183. Master Tyers: $1\frac{1}{2} \times 1\frac{1}{4}$.
Blue jacket, light blue background. Inscribed l. margin: P. Jean 1787. [F58-60/83]
Exhibited: The Arts Council Gallery, Edinburgh, *British Portrait Miniatures*, 1965, No. 288. Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, front cover.



184

Abraham Daniel (d. 1806)
Abraham and his brother Joseph (both known as Mr. Daniel of Bath), were both miniaturists in Bath. In Plymouth, Abraham practiced as a miniaturist, engraver, and jeweller, occasionally returning to Bath. His lighting recalls that of Raeburn, and his color that of the French miniaturist, Isabey.

184. Unknown Young Boy: $1\frac{5}{8} \times 1\frac{1}{4}$.
Brown jacket, blue vest, light brown background. [F58-60/29]

William Wood (1769-1810)

Wood studied at the Royal Academy Schools. In the Academy he exhibited from 1788 to 1807. He was active in London and Bristol. His manuscript of his list of sitters is still extant, and gives many interesting lights on the practices of painters. Amusing, for instance, is the number of times he was asked to repaint a coiffure to conform to new styles, or change the insignia of an officer after a promotion.

185. Unknown Man: 3x2 $\frac{1}{2}$.

Navy blue coat, red striped stock. [F58-60/167]



185

Slight reduction

George Chinnery (1774-1852)

George Chinnery's early style is based on that of Richard Cosway, but probably as a result of his varied life he developed later an individual character. For five years (1797 to 1802) he was in Dublin, followed by twenty-four years in India. Then in 1825 he moved to Macao, at which time he specialized in drawings of Chinese subjects.

186. Unknown Young Girl: 2 $\frac{3}{8}$ x2.

White dress, cloudy background. [F58-60/10]

Illustrated: *Antiques*, Vol. 80, No. 5, front cover.

Henry & Sidney Berry-Hill, *George Chinnery*, Leigh-on-Sea, c. 1963, plate 9.



186

John Comerford (1770?-1832)

Comerford was a pupil at the Dublin Academy, and it was in Dublin that he was active. He did, however, exhibit in the Royal Academy from 1788 to 1807. Comerford, like Samuel Shelley, added gums to his pigments and thus increased their richness in imitation of oils.

187. Kathleen Bellew Peel (Mrs. John): 2 $\frac{1}{2}$ x2 $\frac{1}{4}$.

White dress, light blue background. [F58-60/122]



187



188

Alexander Gallaway

(active 1794-1812) Scottish

Gallaway worked in Glasgow and Edinburgh. His work is characterized by minute stippling.

188. Unknown Man: 2 $\frac{7}{8}$ x2 $\frac{1}{4}$.

Bright blue coat, sky background and seascape with ships and sunrise. Inscribed l.r.: A.G. 1796. [F58-60/60]



189

John Thomas Barber Beaumont
(1774-1841)

John Thomas Barber began to paint miniatures in 1794, and soon was working for the Royal family. In 1806 he founded the Provident Institution and subsequently the County Fire Office and the Provident Life Insurance Company. From this time it is doubtful if he had the time for miniature painting. In about 1820 he added to his name that of Beaumont.

189. Unknown Lady: 2 $\frac{1}{4}$ x1 $\frac{3}{4}$.

White dress, hat, and plumes. Inscribed l.l.: I.T.B. [F58-60/5]



190

Slight reduction

Henry Burch, Junior (active 1787-1834)
Burch exhibited in the Royal Academy from 1787 to 1831. In addition to miniature painting he worked as a wax modeler for cameo cutters.

190. Unknown Man: 3 $\frac{3}{8}$ x2 $\frac{3}{4}$.

Black coat, white vest, cloud background. Inscribed: l.r.: Burch. [F58-60/7]

Thomas Hargreaves (1775-1846)

Thomas Hargreaves, a native of Liverpool, was for two years an assistant to Sir Thomas Lawrence. Due to poor health he returned to his native city and specialized in miniature painting.

191. Unknown Man: $2\frac{3}{4} \times 2\frac{1}{2}$.

Black coat, white vest and stock. Inscribed:
l.r.: T.H. [F58-60/67]



Thomas Hazelhurst (died 1820)

Thomas Hazelhurst was a little known artist born in Liverpool. He worked there and in the North of England.

Attributed to Hazelhurst

192. Unknown Man: $2 \times 1\frac{1}{2}$.

Navy blue coat, white vest and stock. [F58-60/68]



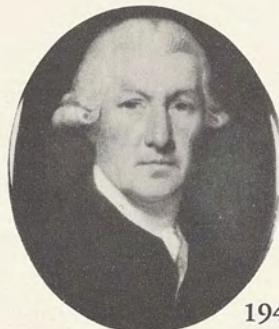
Thomas Heaphy (1775-1835)

Although born in France, Heaphy is known chiefly as an English painter of large historical subjects. Around 1810, however, he executed miniatures and was named portrait painter to the Princess of Wales. During the Peninsular Wars he traveled with the English and there painted portraits of officers.

193. Unknown Officer (possibly Artist's Son): $2\frac{1}{2} \times 2$.

Blue military jacket with high red collar. Inscribed reverse: Painted by Heaphy, Portrait painter to the Princess of Wales, 83 Charlotte Street, Rathbone place, London. [F58-60/70]





194

Henry Raeburn (1756-1823) Scottish
Raeburn is less known for his miniatures than for his
large portraits in oil, which are of a quality that puts
him among the first rank of British portraitists. In
1785 he spent some time in the atelier of Sir Joshua
Reynolds. Later he traveled to Italy, returning to
Edinburgh in 1789. He was a member of the Royal
Academy.

194. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.
Plum-colored coat, white tie. [F58-60/112]



195

Thomas Richmond (1771-1837)
In addition to being a pupil of his cousin, George
Engleheart, Thomas Richmond studied at the St.
Martin's Lane Academy. He worked in London and
Portsmouth, and exhibited at the Royal Academy
from 1795 to 1829.

195. Unknown Man: $2\frac{1}{2} \times 2$.
Black coat, cloud background. Inscribed l.r.:
TR 1798. [F58-60/116]



196

Attributed to Thomas Richmond

196. Unknown Man: $1\frac{3}{4} \times 1\frac{1}{2}$.
Black coat, cloud background. [F58-60/117]



197

Smithson of Barbados (active 1795)
Possibly George Smithson active 1758 to 1795

197. A. Bowen: $2\frac{1}{2} \times 2$.
Blue coat, black collar, cloud background. Edge
of frame engraved: A. Bowen Esq. By Smith-
son of Barbados 1795. Inscribed l.r.: S. [F58-
60/146]

Louis Vaslet (active 1770-1808)

Vaslet was a painter, pastelist, and miniaturist working in York about 1770 and at Bath from 1775 to 1782. He exhibited at the Royal Academy from 1770 to 1782. He died in Bath 1808.

198. Unknown Man: 2 $\frac{3}{8}$ x1 $\frac{7}{8}$.

Navy blue coat with yellow facing. Inscribed
l.r.: V [F58-60/164]



Peter Paillou (active 1763-1811)

Although of French extraction, Paillou exhibited at the Royal Academy from 1763 to 1800.

199. Unknown Young Girl: 3x2 $\frac{3}{8}$.

White dress, mauve background.
Inscribed l.r.: P. Paillou 1811. [F58-60/96]



200. Unknown Man: 3x2 $\frac{5}{8}$.

Blue coat, mauve background. Inscribed r. margin: P. Paillou 1808 [F58-60/97]





201

Artist Unknown

201. Unknown Lady: $1\frac{3}{4} \times 1\frac{1}{2}$.

Pale yellow dress, blue cloak bordered with ermine. Inscribed l.r.: H.G. (?) 1767 [F58-60/161]



202

Artist Unknown

202. Unknown Man: $2 \times 1\frac{5}{8}$.

Black coat with white stock. [F58-60/58]



203

Artist Unknown

203. Unknown Man: $2\frac{1}{4} \times 1\frac{3}{4}$.

Red coat, white stock. [F58-60/155]

Artist Unknown

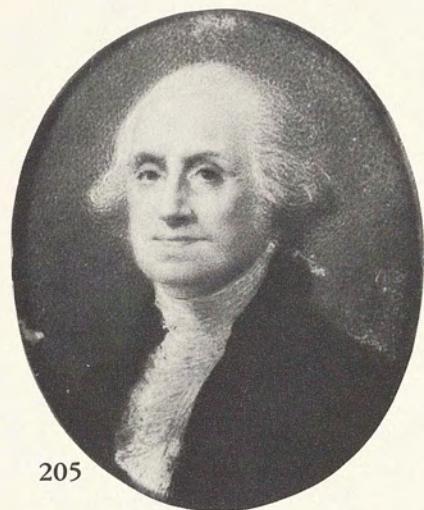
204. Unknown Man: $2\frac{3}{4} \times 2\frac{3}{8}$.
Steel-blue jacket, white stock. [F58-60/158]



204

Artist Unknown

205. George Washington: $2\frac{3}{8} \times 1\frac{7}{8}$.
Black coat, light brown background, American
frame. After portrait by Gilbert Stuart. [F58-
60/159]



205

Artist Unknown

206. Unknown Young Officer: $3 \times 2\frac{1}{2}$.
Red coat with green collar and gold epaulettes,
cloudy sky. [F58-60/160]



206

British-19th Century



207

John Cox Dillman Engleheart

(1782/4-1862)

J. C. D. Engleheart was the nephew of George Engleheart, to whom he was an assistant, and on whom he patterned his style. But in true 19th century fashion, the miniatures were richer in color, and used water color to imitate oils. Besides studying with his uncle, J.C.D. Engleheart entered the Royal Academy Schools. He exhibited in the Academy from 1801 to 1828.

207. James Temple Mansell: $3\frac{1}{4} \times 2\frac{5}{8}$.

Navy blue coat with gold buttons. Inscribed reverse: J. Dillman Engleheart Pinxit 1813 W Newan St. London. [F58-60/49]



208

William Essex (1784-1869)

William Essex was a follower of Henry Bone in the craft of enameling. He exhibited at the Royal Academy and other societies from 1818 to 1864. He became enamel painter to the Queen in 1839 and to the Prince Consort in 1841.

208. Lord George Gordon Byron: enamel on metal, $5\frac{1}{8} \times 1\frac{1}{2}$.

Black jacket, white collar, mounted as a stick pin. [F71-29/3]



209

Reduction

Johann Georg Paul Fischer (1786-1875)

Paul Fischer was born in Hanover, Germany and was trained as an artist by the Court painter in Hanover to George III. In 1810, to avoid conscription in the French army, Fischer came to England.

209. King George IV: $4\frac{1}{4} \times 3\frac{1}{8}$.

Red coat, blue ribbon, gold braid and decorations. Inscribed reverse: His Most Excellent Majesty King George IV, painted by Paul Fischer, Feb. 1823, London. [F58-60/189]

Sir William Charles Ross (1794-1860)

Sir William Ross may be regarded as the last of the old school of miniature painters before the advent of photography. He was a pupil of Andrew Robertson when he was 14 years of age, and at 15 was an exhibitor at the Academy. The kings and queens of England, Belgium, and Portugal all sat for him. He exhibited in the Royal Academy from 1809 to 1859.

210. Miss Mary Pack: $3\frac{1}{2}$ x $2\frac{3}{4}$.

Plum-colored dress, white lace shawl, figure against landscape background. Inscribed reverse: Painted by W. C. Ross/1832/Mary Pack/For my dear Flora/May 1883. [F71-29/4]



210

Slight reduction

Solomon Alexander Hart (1806-1881)

Hart was trained by Samuel Warren as an engraver, but this he abandoned about 1820 for painting. He then studied at the Royal Academy where he began as a miniaturist, but this eventually gave way to the painting of historical and biblical subjects. He was a member of the Royal Academy.

211. Charles Kean (Actor): $1\frac{7}{8}$ x $1\frac{1}{2}$.

Blue coat, dark gray background. Inscribed l.l.: S.A. Hart 1827. [F58-60/69]



211

Eye Miniatures - 19th Century

A single eye, an anonymous revolutionary symbol, was a favorite subject with 19th century French miniaturists. In England the fashion was purportedly started by Mrs. Fitzherbert who had her right eye painted by Cosway as a birthday present for the Prince Regent, who reciprocated on her next birthday. George Engleheart (as recorded in his extant account books) painted many eyes, 1796 being the earliest such record—"Mrs. Mitchell, her eye". He often did the eyes of each member of a family, and sometimes right and left eyes separately.

Artists Unknown

212-220. Nine Eye Miniatures [F58-60/190-198]

212: $\frac{7}{8} \times 1\frac{1}{2}$.

Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 389.

213: $\frac{3}{4} \times 1\frac{1}{16}$.

214: $\frac{7}{8} \times 1$.

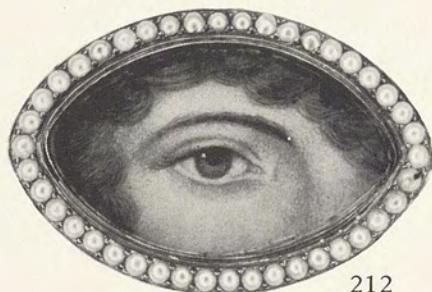
215: $\frac{1}{2} \times \frac{3}{4}$.

216: $\frac{7}{8} \times \frac{5}{8}$.

217: $\frac{3}{4} \times \frac{5}{8}$.

218: $1 \times \frac{5}{8}$.

219 and 220, pair $\frac{7}{16}$ diameter.



212



213



216



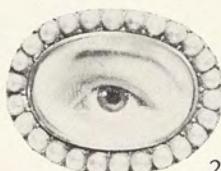
214



217



218



215



219



220

American - 18th and 19th Centuries

Charles Willson Peale (1741-1827)

C. W. Peale began a career as a saddler, but slowly became interested in painting. He received help and advice from John Hesselius, and then from Copley in Boston. In 1766 he went to London and there studied with Benjamin West. He returned to America and from then on devoted his professional life to painting.



222

221. General Francis Nichols: 1 3/4 x 1 1/2.

Mauve jacket, green vest, greenish-brown background. [F58-60/99]
Illustrated in color, frontispiece.

James Peale (1749-1831)

James was the brother of Charles Willson from whom he received his training as a painter. Like his older brother, he was an officer in the Revolutionary army, and painted many officers apparently while on campaign.



223

222. Major John McCluney: 2 1/2 x 1 7/8.

Blue velvet jacket with silver buttons, white vest edged with red and blue flowers. Inscribed l.r.: IP 1794. [F58-60/100]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, p. 441, fig. 16.

Anna Claypole Peale (1791-1878)

Anna Peale was the daughter of James Peale. She painted in Philadelphia, New York, Washington, and Boston.

223. Unknown Lady: 2 3/4 x 2 1/4.

Black dress, rose-colored curtain. [F58-60/98]



224

John Ramage (1763-1802)

Ramage was born in Ireland and studied at the Dublin Society of Artists. By 1775 he was working in Boston, both as a miniaturist and as a goldsmith. After the Revolution he established himself in New York, where he remained until 1794 at which time he moved to Montreal.

224. Joseph Bruen: 2 x 1 1/2.

Black velvet coat, lavender vest with green embroidery. Inscribed reverse: John Ramage 1778 Joseph Bruen. [F58-60/113]



225

225. Unknown Man: $1\frac{3}{4} \times 1\frac{3}{8}$.
Cream-colored coat, dark background. [F58-
60/114]
Illustrated: *Antiques*, Vol. 80, No. 5, Nov.
1961, p. 439, fig. 8.

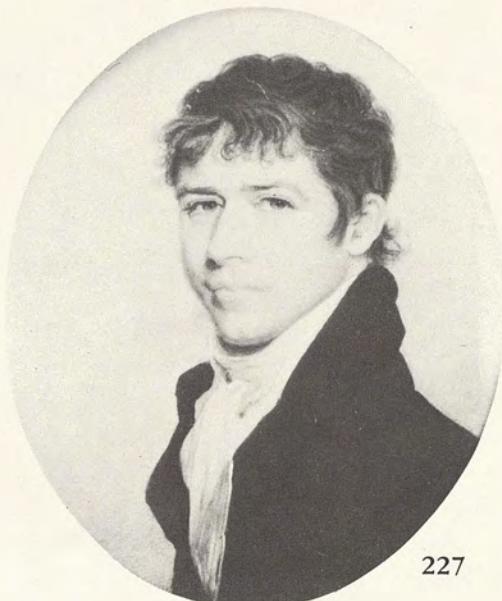


226

Reduction

Robert Field (1769-1819)
Field was born in England, but nothing is known of his life or training there. He arrived in Baltimore in 1794, and in the same year was working in New York and Philadelphia. In 1805 he moved to Boston, and about 1808 to Halifax, Nova Scotia. In addition to painting miniatures he was active as an engraver, and in Halifax he worked mostly in large scale oils.

226. Mary Van Ness (wife of the Governor of Vermont): $3\frac{1}{4} \times 2\frac{3}{4}$.
White dress, landscape background. [F58-
60/50]



227

Benjamin Trott (1770?-1841?)
Trott was apparently born in Boston. As a painter both in oil and in miniature he is recorded as working in New York, Philadelphia, and Baltimore from 1791 to 1841. He was closely associated with Gilbert Stuart, whose paintings he copied in miniature.

227. E. J. Winter: $2\frac{3}{4} \times 2\frac{1}{4}$.
Dark coat with white stock, light background.
[F58-60/153]

Edward Greene Malbone (1777-1807)

Malbone was essentially self-taught as a portrait miniaturist, working in Providence, New York, Boston, and Charleston. At the age of twenty-four he went to England and was there encouraged by Benjamin West. On his return he traveled extensively, painting in most of the towns along the eastern seaboard.

228. Mary Ann Smith: $3\frac{1}{8} \times 2\frac{1}{2}$.

White dress and light gray background. [F58-60/87]

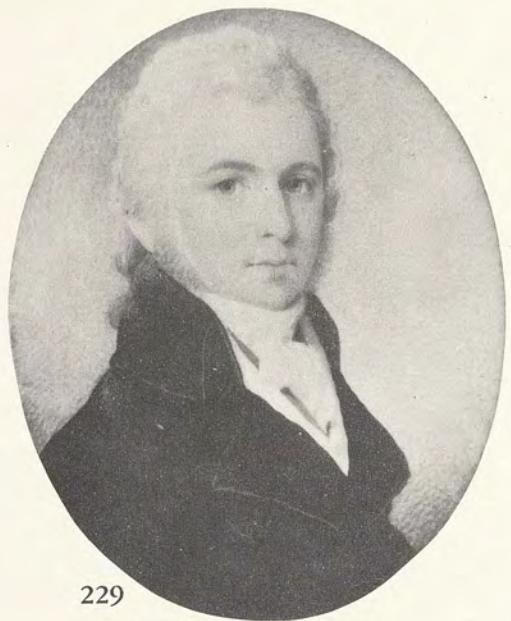
Illustrated: Tolman Ruel Pardee, *The Life and Work of Edward Greene Malbone*, No. 407, p. 248.

Antiques, Vol. 80, No. 5, Nov. 1961, p. 440, fig. 9.

Illustrated in color, frontispiece.

229. John Phillips: $2\frac{3}{4} \times 2\frac{1}{4}$.

Blue jacket edged in red, white stock and white vest edged in red. [F58-60/170]



229

Slight reduction

Charles Fraser (1782-1860)

Fraser was born in Charleston, and attended Charleston College, where he studied law. At this time he was doing some painting in miniature, and was a friend of Thomas Sully. In 1807 he was admitted to the Bar, and practiced law for eleven years, retiring in 1818 to devote himself to miniature painting.

230. Unknown Man: $2\frac{3}{4} \times 2\frac{1}{4}$.

Dark brown jacket, dark background. [F58-60/171]



230

C. S. Richardson (19th Century)

231. Unknown Man: $2\frac{1}{2} \times 2\frac{1}{8}$.

Dark coat and cream-colored vest, blue-gray background. Inscribed l. edge: C. S. Richardson. [F58-60/118]



231



232

Artist Unknown (19th Century)

232. Unknown Man: $2\frac{1}{8} \times 1\frac{3}{4}$.
Dark coat, light background. [F58-60/154]



233

Artist Unknown (19th Century)

233. Unknown Man: $2\frac{1}{4} \times 1\frac{3}{4}$.
Black coat and stock, white vest brocaded in gold, gold studs. [F58-60/156]
Reverse of miniature in elaborate design of hair and pearls against iridescent glass. Illustrated on back cover.



234

Artist Unknown (19th Century)

234. Unknown Man: $2\frac{1}{4} \times 1\frac{3}{4}$.
Dark blue coat, gold watch chain, dark background. [F58-60/157]

Continental - 18th and 19th Centuries

Louis Nicolas van Blarenberghe

(1716-1794) French

Louis Nicolas was the oldest member of a family of miniaturists from Lille. His specialty was scenes of ports and battles. In 1769 he was made painter to the War Department, and in 1773 painter to the Marine Department.

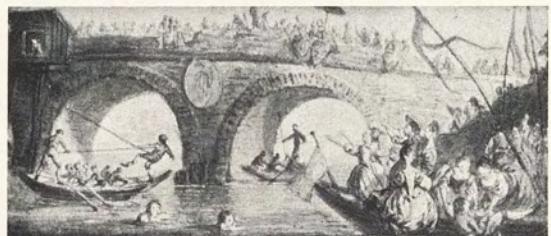
235. Landscape Scene: 1x2 $\frac{5}{8}$.
[F58-60/162]

235



236. Water Festival Scene: 1 $\frac{1}{8}$ x2 $\frac{1}{2}$.
[F58-60/163]

236



François Dumont (1751-1831) French
At 10 Dumont was apprenticed to a sculptor who in turn sent him to the painter Bouchot. At the age of 18 he began to support himself and his six orphaned brothers and sisters by painting ivory and mother-of-pearl buttons. In 1784 he went to Rome, and by 1787 he was made a member of the French Academy.

237. Unknown Young Girl: 2 $\frac{3}{4}$ x2 $\frac{1}{8}$.
Pink and blue striped dress, blue apron, blue bows and ribbons. Inscribed r. center: Dumont 1784. [F58-60/33]

237





238

Jean-Baptiste-Jacques Augustin

(1759-1832) French

By his own admission Augustin was self-taught. Only by the greatest of perseverance was he able to overcome the difficulties of attaining a reputation without any patron to assist him at the time of his arrival in Paris in 1781. By 1791 he was exhibiting in the Salon, and continued so to do until 1831. In 1824 he was appointed first painter in miniature to Louis XVIII.

238. Mme. La Comtesse De Gravowska: $2\frac{1}{4}$ diameter.

White cap with black feather, white dress with lavender sash, light gray background. [F58-60/4]



239

Antoine Sergent (1751-1847) French

Sergent, a pupil of Saint-Aubin, was extremely active for the Jacobin cause during the Revolution. At the time of the Reign of Terror he fled to Switzerland where he remained for two years. With Napoleon's coup of 18 brumaire he again went into exile, this time to Venice. He exhibited in the Salon from 1793 to 1801.

239. Unknown Man: $2\frac{1}{2}$ diameter.

Blue coat and black stock, brown background. [F58-60/1]



240

Marie Gabrielle Capet (1761-1818) French

Marie Capet, a pupil of Mlle. Guiard, made her debut in the Paris art world in the Exposition de la Jeunesse in 1781, and continued to exhibit there until 1814. During the Consulat and the Empire she was one of the painters to the official society. She worked in oil, pastels, and in miniature.

240. Unknown Lady and Child: 3 diameter.

Mauve striped dress, child in yellow dress. Inscribed u.r. (on tree): G. Capet. [F58-60/8] Illustrated: *Antiques*, Vol. 80, No. 5, Nov. 1961, front cover.

Frederic Dubois (active 1780-1819) French
In 1780 Dubois exhibited in the Salon de la Correspondence; from 1795 to 1804 he exhibited at the Louvre. Between 1804 to 1818 he was in Russia. In 1818 and 1819 he exhibited in the Royal Academy at London. He was a member of the Academy of St. Petersburg.

241. **Marie Gabrielle Capet:** $2 \times 1\frac{7}{8}$.

Gold brocaded dress, white collar, dark brown background. Inscribed reverse: *Marie Gabrielle Capet, Artiste peintre.* [F58-60/32]



241

Jean-Baptiste Isabey (1767-1855) French
Isabey is considered the most celebrated miniaturist of the French school. He studied first under Girardet and Claudot in his native Nancy, and then in Paris under Dumont and David. He exhibited in the Salons from 1793 to 1841. He was successively court miniaturist or at least patronized by Napoleon I, Louis XVIII, Charles X, and Louis-Philippe.

242. **Unknown Lady:** water color on paper, $4\frac{1}{2} \times 3\frac{3}{8}$.

White dress, pink sash, lavender cloud background. Inscribed l.l.: *J. Isabey.* [F58-60/81]



242

Reduction

243. **Duchesse De St. Leu:** $1\frac{3}{8} \times 1\frac{1}{8}$.
Blue-gray dress, blue background. [F58-60/82]



243



244

Andre-Leon La Rue called Mansion

(1785-1834) French

LaRue was a pupil of his father, Jacques and of Isabey. During the Restoration he was active in the Sèvres factory. In 1822 he published in London, Letters upon the Art of Miniature Painting. In addition he assisted with the 60 lithograph plates for Military Costumes of the Officers of the British Army (1831-33).

244. Unknown Officer: $2\frac{1}{4} \times 1\frac{5}{8}$.

Black uniform with gold buttons and gold facings, light blue-gray sky. Inscribed r.: Mansion 1808. [F58-60/88]



245

C. Charlie (18 Century) French**245. Madame Valière: $2\frac{1}{4} \times 2$.**

White dress with long sleeves, mauve scarf. Inscribed reverse: from Baron Meyer. Charlie pxt. Mme Valière. [F58-60/9]



246

J. T. Boquet (18th Century) French**246. Unknown Lady: $1\frac{1}{2} \times 1\frac{1}{8}$.**

White filmy veil, gray hair. [F58-60/123]

Monogrammist V. J. (18th Century) French

Greenish-blue dress with white lace collar. Inscribed l.r.: V.J. Reverse: floral still life against blue background. See illustration page 9.
[F58-60/57]

247. Unknown Lady: $1\frac{7}{8} \times 1\frac{1}{2}$.



247

Pierre Adolphe Hall (1739-1793) Swedish

Although destined for the medical profession, Hall at the age of 19 turned to painting. He studied in Germany with Eeckhard and Reichard. By 1760 he was established in Paris where he attained the highest honors and reputation. From 1769 to 1789 he exhibited in the Salon and was a member of the Academie. At the outbreak of the Revolution he was financially ruined and fled to Liége where he died in attempting to return to Sweden.

248. Unknown Lady: $2\frac{1}{4} \times 1\frac{3}{4}$.

White dress with blue bow and sash, landscape background. Inscribed l.l.: Hall 1787.
[F58-60/66]



248

249. Unknown Lady: $2\frac{1}{2}$ diameter.

Blue brocaded dress, landscape background.
[F58-60/64]



249

250. Unknown Man: $1\frac{1}{2} \times 1\frac{1}{4}$.

Green coat, gold braid, gray-green background.
[F58-60/65]



250



251



252



254



255

Jean-Etienne Liotard

(1702-1789) Swiss

Liotard, one of the brilliant eccentrics of his day, gave up a career as a merchant for art. He traveled extensively including Turkey where he affected oriental dress. He spent some time in England at which time he painted the Princess of Wales. Particularly well known for his pastels, he also, however, did miniatures on ivory and in pastels.

Attributed to Jean-Etienne Liotard

251. Unknown Man: water color on paper, $1\frac{3}{8}$ x $1\frac{1}{8}$.

Gray jacket with gold and green trim. [F58-60/3]

Nicolas François Dun (1764-1832) Flemish
Dun, although of Flemish origin, worked chiefly in Naples.

252. Unknown Lady: $1\frac{5}{16}$ x $1\frac{1}{8}$.

Head surrounded by clouds. Inscribed l.r.: Dun. [F58-60/168]

Heinrich Friedrich Füger

(1751-1818) German

Füger studied art in Leipzig after giving up a career in theology. He worked in Vienna and Rome. In 1783 he was elected vice-director of the Academy at Vienna.

253. Antonio Canova: $2\frac{5}{8}$ x $2\frac{1}{8}$.

Blue coat with fur trim. Reverse of frame inscribed: Antonio Canova "sculptor" by F.H. Füger. [F58-60/59]

Illustrated in color, frontispiece.

Moritz Michael Daffinger

(1790-1849) Austrian

Daffinger was a pupil of Füger at the Academie. During the council of Vienna in 1814 he was associated with Sir Thomas Lawrence who had been sent to Vienna to paint portraits of the leading statesmen there assembled.

254. Unknown Lady: $2\frac{7}{8}$ x $2\frac{1}{8}$.

White dress with pink sash. Inscribed r. margin: Daffinger. [F71-29/5]

255. Unknown Man: $2\frac{7}{8}$ x $2\frac{1}{8}$.

Black coat with blue ribbon. [F71-29/6]

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